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ABSTRACT

The goals of the Richmond County (VA) Arts Program are: (1) to provide a comprehensive arts education program; (2) to increase creativity and self-esteem of art students (grades 6-12) and student awareness and general appreciation of the arts (grades 1-12); (3) to broaden teachers' instructional strategies and increase teachers' perceptions of the importance of the arts for student development; and (4) to increase community participation in school arts activities. The curriculum was implemented through art, music, and drama classes, and demonstrations of the Virginia Museum Traveling Exhibition. Student awareness and general appreciation of the arts increased. Student creativity did not increase, but self-esteem did. Teacher awareness, attitudes, and usage of arts activities increased. Parent and patron participation in the Arts Performance Series increased. (Author/BW)

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# RICHMOND COUNTY PUBLIC SCHOOLS

# ARTS PROGRAM

## A QUALITATIVE AND QUANTITATIVE EVALUATION OF PROGRAM DEVELOPMENT AND IMPLEMENTATION, 1979-80

(Second Project Year)

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Title IV-C Project

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Sally Schumacher, Ph.D.
External Evaluator

## CHAPTER I - INTRODUCTION: THE ARTS PROGRAM AND EVALUATION DESIGN

The Richmond County Arts Program is a planned educational innovation in a small rural school division which combines school and community resources and monies with Title IV-C monies to develop and implement a comprehensive arts education program by 1981. During the first year of the project, 1978-79, three components of the Arts Program were developed and implemented. Based on the evaluation report, A Qualitative Evaluation of the First Year of Program Development and Implementation, 1978-79, some components were revised and others were developed or expanded. Thus, the second year of the project involved developmental activities as well as implementation.

### THE ARTS PROGRAM: GOALS AND COMPONENTS

The goals of the Richmond County Arts Program are:

(1) to provide a comprehensive arts education program in Richmond County Public Schools
(2) to increase creativity and self-esteem of art students (Grades 6-12) and student awareness and general appreciation of the arts (Grades 1-12)
(3) to broaden teachers' instructional strategies through use of arts activities and increase teachers' perceptions of the importance of arts for student development and achievement in general education
(4) to increase community participation in school non-athletic activities, i.e. arts activities.

The major components of the project are: the arts curriculum and enrichment activities; the community participation activities, i.e. Arts Performance Series; and project management. Each of these will be described in the appropriate chapter of the

evaluation report. Project management is analyzed with each component of the Arts Program.

## EVALUATION FOCUS AND DESIGN

The first year evaluation report primarily focused on program development and implementation and indirectly focused on the outcomes of three target groups: students, teachers, and parents/patrons. The importance of assessing the degree of program implementation before evaluating project outcomes has been noted in the decision-making models of evaluation. The second year evaluation design focused on program implementation and outcomes.

The conceptual frameworks for the second year evaluation are the same as those of the first year evaluation. Responsive evaluation as suggested by Robert Stake, Evaluating the Arts in Education: A Responsive Approach (1975), decision-making evaluation as suggested by Daniel Stufflebeam, et al., Educational Evaluation and Decision-Making (1974), and educational criticism and connoisseurship as suggested by Elliot Eisner in "The Perceptive Eye: Toward the Reformation of Educational Evaluation" (1975) were utilized.

### Focus

The second year evaluation design focused on five evaluation questions. Below are listed the five questions.

1. To what extent was the planned arts curriculum and enrichment activities implemented? To what extent did students become aware of the arts and develop a general appreciation for the arts (Grades 1-12)?

2. To what extent did students in art classes (Grades 6-12) increase in creativity?
3. To what extent did students in art classes (Grades 6-12) increase in positive self-esteem?
4. To what extent did teachers (Grades K-12) broaden their instructional strategies through use of arts activities and increase their perceptions of the importance of the arts for student development and achievement in general education?
5. Did parents/patrons increase their participation in school arts activities?

Methodology

Evaluation methodologies include both qualitative and quantitative data. Data were collected from different sources: students, teachers, administrators, and adjunct faculty. Different kinds of data were collected: ethnographic observations, interviews, division records and publications, a questionnaire and two measurement instruments. The teacher questionnaire was developed by the project staff and the External Evaluator to assess teachers' instructional strategies and perceptions of the importance of the arts in general education.

The External Evaluator collected extensive field notes from observations and informal interviews, averaging one visit to the school division per month. During each visit she observed or talked to several arts teachers and principals and the Project Director. She observed art and music classes in all four schools, especially those in which second year curriculum development and implementation was planned. During each visit, the Evaluator recorded not only her direct observation of events but also the perceptions and assessment by other participants such as students, teachers, and administrators. She interviewed all Principals and

the Assistant Superintendent and Superintendent in May. The Project Director periodically informed her of events and observations between division visits. To protect the confidentiality of the participants, all names are fictitious.

Project documents were made available for evaluation purposes. These included memos sent to the division teachers regarding adjunct persons, and art displays, curriculum development materials, dissemination information, and division newsletters sent to the faculty and parents.

Two quasi-experimental designs were used to measure student creativity and self-esteem. Student creativity was measured with a One-Group Pretest-Posttest Design using a Creativity Rating Scale to measure elements of creativity and divergent thinking as conceptualized by J. P. Guilford (1957) and E. Paul Torrance (1965). These conceptualizations were suggested in the first year evaluation report and an instrument was developed by the project staff and further refined by the Art Education Department of Virginia Commonwealth University. The Creativity Rating Scale measures 1) flexibility or shifts in approaches, new uses of common ideas; 2) originality or statistical infrequency of an idea, lack of copying or repetition of an idea; and 3) elaboration or amount of detail or completeness of idea. The stimulus or "inspiration" used for drawings done in art classes on February 4, 1980, and April 15, 1980, was Carl Sandburg's poem "Chicago." A random sample of 30 drawings, stratified by school level and proportional by sex for pretest and posttest was drawn and a t-test computed.

A One-Group Pretest-Posttest Design was used to measure self-esteem of junior high school art student sample (30 subjects) and high school art student sample (60 subjects). The Self-Esteem Inventory, developed by Stanley Coopersmith, was field-tested and considered reliable. The Inventory contains 50 items. The total score test-retest reliability coefficient was 0.88 over a five-week interval with a sample of 30 fifth-grade students and 0.77 over a three-year period with a sample of 56 public school students (S. Coopersmith, The Antecedents of Self-Esteem, 1967). The pretest-posttest results was analyzed with a t-test for statistical significance. In addition, a regression analysis was performed across grades with post-esteem as the dependent variable and pre-esteem and standardized achievement scores as independent variables. Other variables such as socio-economic status and special education status were not possible to use because of the skewed distribution of the population. It was not feasible to operationalize a variable on art achievement or other program variables.

The Evaluation Report includes the following chapters. Chapter Two describes and analyzes the arts curriculum including the non-credit courses and the demonstrations, displays and presentations. Chapter Three assesses student creativity and Chapter Four assesses student self-esteem. Chapter Five summarizes data from the teacher questionnaire and Chapter Six describes the Arts Performance Series and parent/patron participation. Chapter Seven summarizes the evaluation findings for the second project year.

## CHAPTER II - THE ARTS CURRICULUM

The arts curriculum was expanded the second project year. With the completion of the art room, music room, an extension of the cafeteria, and an outdoor stage added to the high school building, art classes could now be offered to high school students. Choral and band classes were now held in a facility more conducive to these curricula. With the exception of one teacher, all the previous arts staff continued to work in the project. A new choral teacher was hired.

A Curriculum Planning Session was held for five days in the summer of 1979. A Guideline for a K-5 art curriculum was developed; plans for an after-school drama class and the drama productions schedule were made; coordination of goals and some curriculum activities were planned in the choral and music curricula; and plans were made for usage of the new facilities. The project staff for the second project year included Mrs. Blue and Mrs. Green, the art teachers, Miss Beat and Miss Note the choral teachers, Mr. Horn, the instrumental music teacher, Mr. Director, the English-drama teacher, and Miss Set, the drama instructor and librarian.

The arts curriculum for 1979-80 included planned classroom instruction, presentations by resource persons, non-credit classes and art displays and performances by professional touring groups scheduled during school hours. Each of these will be described in this chapter.

The evaluation focused on three questions regarding the

arts curriculum. (1) Were the existing curricula more focused on developing basic skills in the discipline while simultaneously using opportunities to develop student creativity and a positive self-esteem? (2) Did students become more aware of the arts in general? (3) Did students increase in their general appreciation of the arts?

Data were collected through observations of all curricula except instrumental music where a highly developed, sequential curriculum previously existed. Informal interviews of project teachers and the Project Director and formal interviews of the school division administrators provided additional insights.

## THE ARTS CURRICULUM

The arts curriculum for 1979-80 consisted of the following:

| | |
|---|---|
| Art Classes | - required for grades 1-5 (one class a week)<br>- elective classes (2) for grades 6-8<br>- elective classes (3) for grades 9-12 |
| Music Classes | - required for grades 1-6 (one class a week)<br>- elective and selective choral and instrumental music for grades 7-12 |
| Drama Classes | - after-school class for grades 6-12 |
| Mimi-courses | - 3 courses of two weeks length, elective for grades 9-12 |

Observations of the art classes indicate that basic art skills and concepts were taught. Opportunity for the development of student creativity and self-esteem was not only provided but actively encouraged by the art teachers. Below are selected observations which demonstrate this curriculum emphasis.

> The classes seemed excited when they walked into the art room and saw two pieces of drift wood and a model of three-mast sailing ship. They asked if they would get to draw these objects.

The teacher "set the stage" very carefully. She showed the new books on drawing which the library now had. She also informed the students of the poster contest on "Keep Virginia Green." She summarized the contest rules which started a discussion on how trees are used for food. Almost spontaneously, the students demonstrated fluency, one of the dimensions of creativity, by naming off a number of fruit trees.

The lesson was on lines, the fourth of a series on this topic before moving on to colors. The drift wood pieces were used to demonstrate lines and texture. Holding the model boat in her hand, the teacher had the students name the different lines as she pointed to them - straight, curve, long, short. She also pointed out the dimensions - i.e. that the ship was as tall as long. She asked the student what implications this would have for drawing. (OBS/She seems to be increasing the student's visual perception - to see the parts of the ship and the lines. Mrs. Blue was also getting them to think of the drawing as a problem in perspective - how to draw the object on a flat sheet of paper which may mean to let the picture "go off" the page or draw the ship in water.) She demonstrated some of the implications on the blackboard.

The last 15 or 10 minutes of each class was for drawing. After the supplies were passed out, the students began work. However, each student approached the problem differently. Some drew the large outline, others selected one aspect such as the railing and began to complete this in minute detail. In the first class only three students seem to have enough time to either complete a lot of detail (OBS/ elaboration) or handle the perspective problem by drawing a sail off the page or completing the entire scene - water, clouds, etc. Some students demonstrated imagination by drawing a complete three-mast sailing ship when the model did not have all three-masts nor sails. One pupil added a man to her drawing. In the 4th grade class, students started eagerly on the problem but were also unable to finish. Some used shading in their lines.

(OBS/ I saw a lot of key elements of an art curriculum being introduced to the 4th and 5th grade. Not only were basic concepts such as line, color, perspective but also basic skills - visual perception and problem solving, i.e. putting a three-dimension object on a flat surface. Even aspects

of creativity were introduced with the word fluency regarding usage of trees for food and the use of one's imagination to complete the missing parts of the ship model.

Because of time limitation, most students did not get to complete their drawings and were disappointed because they had gotten involved in the task. Thus one could not assess elaboration - another dimension of creativity.) 10/11

Another example of basic art skills and knowledge interwoven with an opportunity to develop creativity was found in the "Pop Art" Unit and doing sculpture with different materials.

Mrs. Green found time to show me the results of a unit on "Pop Art" where the students were to use common things, ordinary things in their life and present them in a unique or unusual way. For example, a student had taken an orange rind, filled the inside with fiber, and stitched the rind together with yard like a baseball. There were several paintings in process on easels in the room which demonstrated students' work in Pop Art. Mrs. Green said the classes were not "crazy about it" and didn't understand it or appreciate it. However, when she showed me a collection of drawings, some of the examples seemed unusual. For example, a bed was made of crackers and pretzels. A commode was drawn made of sponge and tacks sticking up which changed the function. She had also given an assignment of "architectual sculpture" for outside a building. Some drawings from this collection were: a huge fish skeleton beside a food processing plant, a gigantic donut beside a bakery, a dress form as the door decoration for a dress shop, a street light made out of straws and smashed tomatoes.

(OBS/ It seems the Pop Art unit would help students use their imagination and develop divergent thinking - to take a common thing and change its functional use. This is one definition of creativity - originality. At the same time the skills of composition, color, visual perception, etc. are still being stressed.) 11/8

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Mrs. Green described the students who had made some of the art products on a table in the room and

those products "stored" on the shelves. The products were of sculpture from clay and other materials such as styrofoam and plastic foam. One assignment was of mother and child. Students expressed this in different ways: human or animals. For example, there was one of a mother and swaddling child, two kissing fish, and the heads of a colt and a horse. Other sculptures were of animals such as a snake, dog, bear, seal, etc. The textures and the expression of movement varied with each sculpture. There were some faults in the glazing or the firing of the sculpture.

Mrs. Green said some students have talent and don't use it for their fullest. Some students have little talent but because they get involved and persist, their products demonstrate more skill and expression. A few students do well in art and have difficulty in other classes. She finds it difficult to motivate students to take pride in their work and look upon it as a composition rather than as an exercise.

(OBS/ This may reflect on student's self-concept. If the student doesn't have self-pride, he may not be able to take pride in what he produces or feel that he can produce an art product which is worthy. Without a positive self-concept, he may not value the time to produce a finished and polished art product or take the risk that something he produced may not be recognized as valuable.) 1/30

Concurrently, the curriculum in art stressed basic skills and concepts relevant to the discipline. The observations below demonstrate this curriculum emphasis.

Mrs. Green, after the class was seated, talked to the group about unity and composition. On the board were several key points: unity in arts is important because it helps to attract and hold viewer's attention, makes work easier to understand, and gives the viewer a central theme. Several ways were listed to arrive at unity in a composition: secure objects with a strong enclosure, limit the number of elements, develop harmony of parts by sharing common qualities and by repeating elements in shape and color. Mrs. Green demonstrated unity and composition with two abstract examples each containing three elements. She also demonstrated

a dominate element and subordinate elements.

The students then began work. About half of the class was completing their oil paintings. Each student had a picture which he used as a guide for his painting. For example, the paintings were of a sky with a space ship which people were watching, a sunset behind a palm tree, a bobcat on a limb, a snow landscape with a church and pond. Only one student had used no model and drew a genie. Now, as he transferred it to canvas and was using oil, he had to adjust his original sketch. However, the genie was his own creative expression. Mrs. Green circulated among the class, critiquing and making suggestions for the oil painting. A few times, she took the paint brush and demonstrated the technique and visual perception.

Mrs. Green also commented on the work of students learning unity and composition. Some students, she pointed out, had not sketched a composition with a dominate element but, instead, had all three elements of equal importance.

(OBS/ It seems a difficult skill to teach because one needs to first visualize the composition with the dominate element and how the other elements are visually subordinate. In the drawing process, the student has to provide unity in the composition through harmony or repetition of shapes and colors. However, some students who had grasped the idea seem to apply it very well.) 1/30

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The students were completing an assignment which was to draw a figure model and then paint the drawing. Some began painting the background first while others worked on the figure. The model had been a class member posing in the art room. Some had their figure sitting, others had the figure leaning. Some had very detailed figures and backgrounds and others had general outlines only. Mrs. Green again circulated to each table offering suggestions and encouraging students to go beyond their original sketch. She was trying to have students complete a composition with elaboration of an idea and using visual perception about objects in the room which could still be added to the background. (OBS/ concepts of creativity include composition, elaboration, etc.) 11/8

Music in the primary and elementary schools was offered for the first time in 1978-79. As the summary observations note, the curriculum emphasis is on both basic skills, concepts and knowledge and student self-expression through singing and movement. The Interpretative Aside notes one impact of the introduction of music into Grades 1-5. The band teacher had more students audition for band than in previous years and the new secondary choral teacher noted that the sixth graders this year knew more music than some of the older students.

> The first graders quietly took their assigned seats which were in a half circle, facing the front of the room. The lesson was a fast moving one of teaching basic music concepts and skills with singing, listening, movements, and even drama. The children obviously enjoyed all these activities.
>
> The group started off with singing to a record "Skip To My Lou, My Darling" and "Dancing Like the Leaves" with the children swaying from their shoulders and using their hands to act like leaves.
>
> They then turned to "Over the River and Through the Woods" where the children learned to hold the notes on "Oh-h-h-" and "Day-y-y-y". Each chorus was sung enthusiastically and the children rocked in their chairs like a horse and gave directions to the imaginary horse each was driving. Then the students sang "Turkeys Sitting on a Log" as Miss Beat used the step bell to teach the scale. To reinforce the concepts of "high" and "low" she had the students use their hands to indicate if she was playing up the scale or down the scale. Switching to the slide whistle, she had the students close their eyes and she played the slide whistle, moving either up or down the scale at random. The children laughed at the sounds she could produce with the slide whistle, but they all recognized high and low.
>
> The children then sang and acted out a song about the farmer and the gobbler. Four children played a hay stack, four students were trees, and a student played the first turkey, second turkey and third turkey. The farmer used a

ruler as a hatchet. The whole group thoroughly enjoyed the song/drama and the audience participated in helping each turkey hide.

After this activity, the group listened to a record of classical music with their eyes closed and heard the story. Changing pace, the group next sung a spiritual "I Got Shoes" and requested to sing it again.

Then they sang "Turkey Sitting on a Log" with a student holding each of the bells and hitting the bell with a mallet when the teacher pointed to that note.

At a sign from Miss Beat, the students sang a closing song and tip-top-tip-top to form a line for leaving the room.

Interpretative Asides

The students were actively involved throughout the whole lesson as they did a variety of activities which had basic skills and concepts woven into the singing, movement, and drama. Although the students were active, it was in a restrained manner as they watched for directions from the teacher.

Miss Beat said she was emphasizing more "doing" this year - an idea she had gotten from a summer workshop. She even has worksheets organizing the basic skills and has students writing in all classes except the first grade. She had also spent a long time in all classes teaching the distinction between whisper, speak, sing, and shout, using posters and continually reinforcing.

Two music teachers had made comments that reflected that the primary choral program was having an impact on the students. The band director said, "I don't know why I have so many sixth graders trying out for band this year!" The new secondary choral teacher noted that the sixth graders knew more music than the other secondary students. This seems to speak highly of her teaching and of the importance of primary and elementary choral instruction. 11/8

The choral music curriculum was based on sequentially developed instructional objectives and activities. Basic skills

and concepts were introduced, at different grade levels, reinforced and applied to more difficult areas of knowledge in music. The summary observations of a sixth grade class and the secondary classes note this aspect.

> The sixth grade music class was held for 20 minutes in the regular classroom. The lesson for the day was "Rhythms - Clapping, Stamping, Knee Slapping." Mimeographed sheets were passed out to demonstrate when a student claps, stamps, or knee slaps to different rhythms.
>
> The period was spent in a fun atmosphere of reviewing rhythms by clapping at the proper beat while Miss Note counted. She demonstrated the rhythm first, then had the class do it, then had boys and girls separately do it, followed by rows. The lesson got progressively more difficult as stamping was added to clapping and then as knee slapping was added.
>
> The key element as Miss Note quickly noted, was that of listening to the rhythm or feeling the rhythm instead of watching the teacher's movements. Whenever the students closed their eyes and had to depend on their ears, they seemed to begin to sense or feel the rhythm so they could respond spontaneously.
>
> Once the group learned one rhythm, they would almost have to start from scratch in learning another rhythm. Miss Note said "rhythm is the basis for music. You have to learn this before I can give you songs." She said it so seriously that everyone caught on to the importance of concentrating.
>
> (OBS/ The approach seems like a good way to build basic skills in choral music and to have the students demonstrate that they hear rhythms by clapping, stamping, and knee slapping. It must be very difficult for students to recognize a rhythm and then spontaneously respond, e.g. feel the beat. However, over time this should occur.) 10/11
>
> ---
>
> Miss Note said her high school classes varied in students ability and subject matter. She has tried a lot of things in the General Music

Class but found it was better to structure the class more and to concentrate on basic skills. She is "having fun" with the Music Appreciation Class. They are studying a unit on rock and roll music. Each student will study a musician - his style, etc. - and demonstrate some of his works. Miss Note said "I'm having to learn about rock and roll myself - they didn't teach this in college! But, we are having a lot of fun and are learning a lot."

I observed the General Music Class which included listening to a symphonic poem, defining it, analyzing it in terms of style. The materials used were books, the records and student's class notes. Basic skills of listening and analyzing a symphonic poem were stressed.

The Music Appreciation Class moved very quickly as students reviewed their previous discussion and definition, had a brief lecture on types of rock music, answered probing questions for understanding, formed a class definition of rock and roll, and applied classifications to current rock and roll artists. The discussions were very exciting as students got emotionally involved over the issue of aesthetic values and taste represented in the different kinds of rock and roll. The discussion was especially lively over the statement "disco is good dancing but not good music" and that "good music could be listened to for hours and everytime one listens again to a single piece, another emotion is developed." To demonstrate the different tastes students have and how different kinds of music suggest different responses, Miss Note played a rock and roll selection and a flowing classical symphony. (OBS/ As Miss Note said at the close of the class, her primary objective in the course is to teach them to listen with an open mind. The discussions and demonstrations certainly brought out insights into the variety of music and developed different skills - listening, analyzing, interpreting, evaluating or critiquing.)

High School Choral Class: The high school choral class entered the new music room and immediately started organizing the room for practice. The room is a large, spacious area which is divided into the band room and the choral room. The high ceilings and the pads on the wall make the acoustics marvelous. In addition, the room has a stereo system.

Miss Note and a group of boys pulled out of the storage area collapsible risers which were made by the school. They seemed to know how to set the risers up in a space between the band side and music side of the room.

Miss Note lead them through various Christmas selections. She played the piano and continued to direct them. Mr. Horn came into the room and listened to the songs sung in parts. The students seemed pleased to have an audience other than myself. Mr. Horn reminded me that the Christmas Concert will be Sunday afternoon with a wide variety of music and songs, including traditional carols.

Miss Note reminded the group to read the music, to notice when it was marked as "p" and "f". They repeated several songs to get the exact effect desired. Then the class returned to their seats and sang each part separately.

(OBS/ It was an exciting class with many skills being emphasized - listening, reading music, pitch, harmony, the whole equals more than the separate parts. In addition, social cooperation was stressed in arranging the room and in analyzing each part was dependent on the harmony with other parts to make a beautiful song.) 12/5

Further evidence of the importance and the impact of having a comprehensive arts curriculum in all four schools was demonstrated in the administrator interviews. Administrators and the teachers at each building saw the value of having the program while recognizing the differences in the operation of the program at each school. Administrators also voiced the support of the teachers and the community for the program.

"Having art as a course offering has just been tremendous. The opportunity for exposure is important. The students want to have an Art 2 class and I have it presently in the schedule as two Art 1 classes and one Art 2 class. I plan to use more discretion in the number of students who can enroll in an art class." 5/22

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"The teachers have recognized the need for the high school facility and appreciate it. Just having a central location with practice rooms and storage space for classes and afternoon practices without the competition from athletics or gym classes has been great." 5/22

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"The change in music teachers has created some discontinuity in building a solid program. The new teacher for next year graduated from one school system and will probably stay more than one year." 5/22

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"The art is something we have not had before and we have more who want to take the class than we can provide for." 5/22

---

"Most teachers saw the impact of the project on the students - that interest and awareness was stimulated." 5/22

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"Parents have offered to bring in materials for crafts but there is no storage place. So the community interest is there." 5/22

## NON-CREDIT COURSES

During the second project year, an after-school Drama class was offered in the fall. This was a no-credit class. As the summary observations note, the completion of the class by fourteen students spoke "well" for the students and the instructors but also had some other effects. A larger number of students auditioned for the One Act Play, presented in the fall.

The after-school Drama Class seems to have met success in that all 14 students have completed a series of classes after school for which they received no credit. As the Director said,

"This speaks well for the class and the instructors." The next segment will be auditions for the One-Act Play competition. The third segment will be doing the spring dramatics plays.

(OBS/ It seems that a sequential learning and application curriculum is being developed through after-school activities.) 10/11

Thirty-one intermediate and high school students auditioned for the One-Act Play. The staff feels that the after-school drama class promoted this large number and they hope to build up and maintain the interest of the intermediate students. The students who did not get parts agreed to be the technical crew. So, a pool of technical workers will be trained to help in other drama/musical productions. 11/8

A second innovation in 1979-80 project year was the offering of mini-courses at the high school. The mini-courses were two-week non-credit courses in the high school art room during periods 1-3 when the room was unused. Students from study hall during those periods could elect to take a mini-course. Among the mini-courses offered were: (1) Photography by Jean Harper, a freelance photographer; (2) Pottery by Mr. E. R. Vango, a professor at Virginia State University; and (3) Set Construction by Mr. Greg Hillman of Backstage, Inc.

The field notes describe one observation of a mini-course class and an assessment of another mini-course class.

The first mini-course, photography, was considered a success. Thirty students drawn from the high school study hall for periods 1-3 took the two-week course. It was offered by Jean Harper, a freelance photographer from a neighboring county. All the photography equipment from the Media Center was moved to the new art room whose windows were darkened. One of the media specialists and a teacher also took the course.

An unanticipated benefit from using a community-based instructor was favorable visibility for the school system in the local newspaper. The instructor wrote a letter to the newspaper which stated how impressed she was with the school and staff and how well behaved the students were. 11/8

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This was the third meeting of the mini-course on pottery taught by Mr. Vango of Virginia State University. The course ran two weeks. As word had gotten around to students in study hall, more were signing up for the course. Mr. Vango welcomed all the new students; most of whom were not in art classes.

Mr. Vango had the lesson on the blackboard and several tables pushed together with newspaper, chunks of clay and other necessary tools on the table. All the students gathered around the table to watch the demonstration. Mr. Vango said, "Today we will do the coil pot method and tomorrow the slab method. Next week we will fire the pot after all our pots are dry so they do not explode."

On the blackboard were the four steps to the coil method: begin with a circular slab, roll out a series of coils, place the first coil around the edge of the slab base and fuse the slab and coil with a modeling tool, and continue building by adding other coils. Also on the blackboard were four design possibilities which were a round vase, a bell shape base, an oval base, and a kerosene lamp shade.

Mr. Vango took a lump of clay and demonstrated how to get the air bubbles out of it by pounding and squeezing. Then he rolled the mound of clay, using a giant creamora bottle. He stressed the importance of not having any air bubbles. Taking a dull table knife, he cut a flattened clay circle to be used as the base for the pot. As he worked, he kept up a running conversation not only about what he was doing, but also about the music from the band room.

He then scored the base, rolled a coil and scored the coil. After fusing the coil to the base, he rolled the second coil and fused it. He explained the length of the coil determined the shape and

width of the vase.

After reviewing the steps on the board, all the students started to work. Spontaneous conversation occurred simultaneously as the students grabbed chunks of clay, pounded them on the table, and rolled out the base of the pot. They also rolled out coils. Mr. Vango began circulating around the table, making comments and suggestions to each student such as "clay isn't that fragile. You can be rough with it." He demonstrated fusing with one's fingers as some students preferred this.

The conversations varied at each part of the table. Laughter was spontaneous as students formed coils and saw snake images. Three students worked with the clay and orally reviewed for a history test--"That was a poll tax case. Classey vs. Ferguson was the separate but equal doctrine, and Brown vs. The Board of Education ....." Other conversations were more personal. "Mama asked me what I made yesterday and I told her. She told me to make something nice so I could put it in the living room!" "Who do you have a date with this Friday night?" Some questions were directed at Mr. Vango--"Where do you live?"

Most students got on their knees to "see" their pot, or to get a different perspective as the shape began to emerge. Several students critiqued a pot in terms of design. "Mine's cock-eyed too!" "Is it my imagination or is this lop-sided?"

Mr. Vango reminded the class to put their pots in plastic so they would not dry out and to wash their hands. As the students went to the wash basin, they noticed the art displays on the walls. One art student explained to a group about print-making and using tempera paint to make pop art. Some students were so involved in their work they asked if "can we stay and be late to class?" Mr. Vango did not think this was a wise idea. Most students had gotten 4 or 5 coils on their base and were beginning to develop a design. The vases differed as each student began to learn the medium and to create.

Interpretative Aside

There was an excitement in the class as the students intently watched every movement of Mr.

> Vango as he did the demonstration. The taking of a mass of clay and working with the shapeless mass to create a form with a design seemed to thrill these students.
>
> There were many basic skills and concepts taught or demonstrated--use of the material, visual perception, evaluating and critiquing, manipulation through trial and error to try out the coils or to change the design. Creativity was expressed in the evaluation of a design and as group fluency was beginning to emerge. This might be more evident when the pots are completed during the second day and as students are more familiar with the material. There was also self-esteem in the sense of accomplishment.
>
> Mrs. Green came in after the third period and told Mr. Vango that her art students were talking about how much they enjoyed the pottery and were getting other students interested. I shared that the pottery students were asking questions about the displays and just being in the room and seeing a variety of art works was an excellent exposure. 12/5

The mini-courses were well received, despite some difficulties in consistent attendance and administrative demands in organization. The mini-courses had several effects. Non-art students had an opportunity to explore and develop interests and skills in one phase of art which could lead to taking an art course. These courses also provided art experience for those students whose schedules do not permit taking an art elective. A second benefit was the involvement of adjunct faculty in the school program. In one incidence, this lead to a favorable testimonial by the artist in the local newspaper. In addition, some faculty members took the courses. The Superintendent suggested topics for in-service training which related to the arts.

The Principal of the building where the mini-courses were held stated his observation.

> "The mini-courses went over very well this year and are easy to administer. The students check into the Study Hall and then go to the Art room which is adjacent. If I had to rate the courses, Photography was well received, Pottery was second and Set Design and Construction had less interest. The Photography had a carry over to our staffs on the school annual and newspaper. I would like to continue the mini-courses next year." 5/22

DEMONSTRATIONS, DISPLAYS AND PRESENTATIONS

Local artists gave demonstrations or presented displays to different groups of students. Mr. Krupp visited all of Mr. Horn's instrumental music classes and the elementary music classes to demonstrate his tuba and to discuss the care of musical instruments. Mr. Wall, a toymaker and owner of a local toymaker company, displayed a collection of wooden toys and explained design techniques to the elementary boys art classes. Mrs. MacCarthy, a water color artist, demonstrated water color techniques to high school art classes. Mr. Vango demonstrated acrylic painting in an abstract style to the high school art classes. Although the use of community-based resource persons added a dimension to the art program, the Project Director considered the impact to be one of "limited success." The field notes capture this assessment.

> The use community-based adjunct faculty has had limited success. The time to organize and coordinate their visits is very demanding when one does not know how well the artist will be received. The best example of an adjunct faculty was Mr. Vango who had previous teaching experience. At present, this has not developed as a major component of the project. 1/30

The second project year continued several approaches initiated in 1979-80 to develop student awareness of the arts and

general appreciation of the arts in all grade levels. The R.I.F. poster contest, open to all elementary students, was conducted again. More teachers encouraged students to do their own original poster in contrast to teacher-made posters or coloring of posters from ditto sheets. This may indicate more teacher encouragement of student self-expression through drawing and perhaps creativity and self-esteem.

Displays from the Virginia Museum Traveling Exhibition were shown in all schools throughout the year. The displays seemed better received this year because the project staff had a greater selection of exhibits from which to choose. The field notes list the displays and the project staff's assessment.

> In the primary school exhibit the "Charles Smith Zoo" was on display. These were very imaginative block prints which elementary children could easily relate to them. The animals included dogs, mice, geese, birds, ducks, ostriches, turtles, deer, penguins, fish, cows, and kangaroos. 11/8
>
> ----
>
> The display of Art exhibits in the schools seems to be better received this year because the school division was able to choose those exhibits which seemed appropriate. The project was planned to have 5 exhibits per school except in the elementary school where display facilities are limited.
>
> Some of the exhibits are:
>
> "Circus Poster Exhibits"
> "Jeff McNalley's Cartoons"
> "Radical Realism"
> "Charles Smith's Zoo"
> Winslow Homer's paintings
> Egyptian Photography
>
> Some of these exhibits were so popular they were returned to be placed in more than one school. The staff felt "They (students) have thoroughly enjoyed every one except one this year." 1/30

Another method to increase student awareness and general appreciation of the arts was the presentation of plays by Theatre IV, a professional touring group. The "Elves and the Schumacher" was presented October 5th at the primary school and "Small Wonders" was presented at the other schools later in the year. The summary observations describe the reaction to "Small Wonders" in two schools.

> The Theatre IV presentation of "Small Wonders" was held in the intermediate school and the elementary school. "Small Wonders" is a series of musical and dramatic sketches based on the creative writing of young Virginian authors. The play was held in the gym in the intermediate school with all the students sitting on the floor and it was held in the Reading Center at the elementary school with two presentations.
>
> Although all the students may not have appreciated some of the subtlies of the sketches, it was extremely well received. Both principals were very impressed. There were suggestions to make the Theatre IV presentations a regularly sponsored event with the School Board and the students jointly paying for it. The staff viewed these presentations as more educationally beneficial than the Roth programs.
>
> (OBS/ This could certainly be an achievement of the project if some of these outstanding performances were to become a part of the regularly sponsored school activities.) 11/8

Principals also saw value in the performances of the professional touring groups for their students. Interview data demonstrates this aspect.

> "Theatre IV--they don't have enough of it! They love it!" 5/22
>
> ----
>
> "I was surprised the students were attentive and received the Opera so well. I was prepared for a lot of restlessness." 5/22
>
> ----

"The students and teachers were very complimentary of Theatre IV. We had to have two performances so all the students could attend since we don't have a facility where we can get the students together at once. If we had such a facility, I'm sure we would have more of these kinds of programs." 5/22

## SUMMARY

Basic skills within each art discipline were taught and this instruction provided opportunities and instructional strategies to encourage the development of student creativity and self-esteem. The art curriculum emphasized such skills and concepts as line, color, texture, composition, unity, shape, and problem-solving techniques with different mediums. Elements of creativity such as fluency, originality, flexiblity and elaboration were observed in art classes. Elaboration can be emphasized more in the secondary program where the classes meet daily and have more opportunities to complete more complex projects.

In the choral curriculum, basic skills such as listening, rhythm, pitch, harmony, and evaluation were also emphasized. Elements of movement were used when appropriate.

The field notes capture the assessment by the Project Director.

The Project Director said "All in all the curriculum is moving well and is effective for our students." She noted that based on judging student art products, the students are doing very well, especially in the junior and senior high schools. "Some kids are very good and really creative. But, even for kids who are not very good, there has been a change. Even the kids who are placed into art courses have really found something they like and enjoy. I feel we may not be doing as much independent exploration as we wished.

> Maybe we need a sequential curriculum but this may not be possible in the school system because of the relatively small student population and course scheduling problems." 1/30

The use of resource persons and adjunct faculty achieved a limited success from an administrative viewpoint. However, the non-credit mini-courses by adjunct and regular faculty did have an educational benefit. These mini-courses provided an opportunity to participate in the program for students whose schedules prevented their involvement in elective arts activities. This opportunity for exploration may develop interests, awareness and appreciation of the arts which could result in more active participation.

The existence of a comprehensive arts program also had an indirect impact on teachers and on the student body in general, i.e. those students not enrolled in a class who could participate or attend arts performances. The Principals noted these effects of the program.

> "The teachers are supportive of the program. They see the value of art and music and the in-school performances for our students." 5/22
>
> ----
>
> "The teachers are more receptive and support it even though they are not the specialists and may not understand the technical aspects." 5/22
>
> ----
>
> "The students are more aware of the different kinds of art and music. We didn't realize that it was needed so much until we began to do some things." 5/22

Based on unobtrusive measures, student awareness and general appreciation of the arts increased with the comprehensive arts curriculum, the non-credit courses, and the demonstrations,

displays, and presentations during school hours.

## CHAPTER III - STUDENT CREATIVITY

An art product analysis was done to measure the extent to which students in art classes (Grades 6-12) increased in creativity. Educational criticism and connoisseurship, as an evaluation approach, is suggested by Elliot Eisner in "The Perceptive Eye: Toward the Reformation of Educational Evaluation" (1975) and in The Educational Imagination: On the Design and Evaluation of School Programs (1979). Eisner suggests that educational criticism and connoisseurship is especially appropriate for evaluation of educational objectives which are not limited or reduced to behavioral objectives and in which divergency in contrast to conformity to a single standard is the goal. As stated in Richmond County Public Schools Arts Program: A Qualitative Evaluation of the First Year of Program Development and Implementation, 1978-79, the limited number of instruments to measure creativity and their questionable validity for this project objective required an alternative methodology be used (pp. 11-14).

### DESIGN AND METHODOLOGY

#### Instrumentation

A Creativity Rating Scale to measure creativity as expressed in pupil's drawings was developed by the project staff and further refined by the Art Education Department of Virginia Commonwealth University. The instrument was initially based on the research and conceptualizations of creativity and divergent thinking by J. P. Guilford (1957) and E. Paul Torrance (1965). Both researchers identified four dimensions of creativity and

divergent thinking: fluency, flexibility, originality, and elaboration.

Construct validity was established by the project staff who selected three dimensions which were appropriate for the curriculum and defined each dimension. The Creativity Rating Scale measured 1) Flexibility or shifts in approaches, use of an idea in a different way; 2) Originality or infrequency of an idea compared to others, lack of copying or repetition of an idea; and 3) Elaboration or completeness of an idea, complexity of a composition, sophistication of design. Construct validity was further established by the raters from the Art Education Department of Virginia Commonwealth University. Each drawing was rated on a five point scale for Flexibility, Originality, and Elaboration which yielded a total possible score of 15 for the Creativity Score.

Samples

Two random samples were drawn from the 29 middle school students and 52 high school students enrolled in art classes who participated in the pretest and posttest activity. The samples were stratified by school level and proportional by sex. One sample consisted of 12 middle school students, 3 boys and 9 girls. The high school sample consisted of 9 boys and 9 girls for a total of 18 students. Drawings from the pretest were randomly selected and the drawing by the same student was used for the posttest measure. All drawings were coded for data analysis.

Data Collection

Data was collected on February 4, 1980 and April 15, 1980. The stimulus or "inspiration" used for drawings completed in the art classes was selected by the art teacher. Carl Sandburg's poem "Chicago' was read and students had about 30 minutes to complete a drawing. The selection of "Chicago" seemed more appropriate after two musical selections were tried in a field testing on October 15, 1979.

Data Analysis

Two raters scored each drawing on Flexibility, Originality and Elaboration. The raters were highly trained. One had his Ph.D. in Art Education, had done previous research and evaluation studies which analyzed student art drawings, and had taught art in public schools and in universities. There was 89% agreement between the raters with typically one point differences in scores. Because of the high inter-rater reliability, the scores of one rater were used for computation. If a drawing had a singular instance of one dimension, it was rated 1. If a drawing had 2 or 3 instances of a dimension, it was scored 2. If a drawing had 4 or 5 instances of a dimension, it was scored 3.

The Creativity Score represented the total of the summation of scores on Flexibility, Originality, and Elaboration. A t-test for non-independent samples was computed for the high school sample and the middle school sample.

## RESULTS

Chart I presents the mean scores on the pretest and posttest drawings for the high school sample and Chart II presents the mean scores on the pretest and posttest drawings for the middle school sample.

Chart I: High School Sample
Flexibility, Originality, Elaboration, Creativity
Pretest and Posttest Mean Scores

| N=18 | Flexibility* $\bar{x}$ | Originality* $\bar{x}$ | Elaboration* $\bar{x}$ | Creativity** $\bar{x}$ |
|---|---|---|---|---|
| Pretest | 1.28 | 1.39 | 1.72 | 4.38 |
| Posttest | .50 | .67 | 2.00 | 1.38 |

* Scale 1-5 points
** Scale 1-15 points

All means decreased in the high school sample from the pretest to the posttest except on the dimension of Elaboration. All means on a scale of 1 to 5 for Flexibility, Originality, and Elaboration and on a scale of 1 to 15 for Creativity are below the mid-point of 3 and 7.5 respectively.

Further inspection of individual scores on all three dimensions indicate a negatively skewed distribution of scores where one to three students scored high and eight or nine students scored low on the dimension.

In addition, only one student out of 18 students increased by one point between the pretest and posttest on each dimension.

Chart II: Middle School Sample

Flexibility, Originality, Elaboration, Creativity

Pretest and Posttest Mean Scores

| N=12 | Flexibility* $\bar{x}$ | Originality* $\bar{x}$ | Elaboration* $\bar{x}$ | Creativity** $\bar{x}$ |
|---|---|---|---|---|
| Pretest | 1.67 | .34 | 2.67 | 4.25 |
| Posttest | .67 | .75 | 1.42 | 2.92 |

* Scale 1-5 points
** Scale 1-15 points

All means decreased in the middle school sample from the pretest to the posttest except on the dimension of Originality. All means on a scale of 1 to 5 for Flexibility, Originality, and Elaboration and on a scale of 1 to 15 for Creativity are below the mid-point of 3 and 7.5 respectively.

Further inspection of individual scores on all three dimensions indicate a negatively skewed distribution of scores where one student scored high and two to nine students scored low on the dimensions.

In addition, one student made the same score on Flexibility in the pretest and posttest and eleven students decreased in scores. Two students increased two points and three points respectively on Originality between the pretest and posttest. Four students increased one point on Elaboration between the pretest and posttest.

Chart III

Creativity t-test by School Level

| | Pretest $\bar{x}$ | Posttest $\bar{x}$ | t | p |
|---|---|---|---|---|
| High School Sample N=18 | 4.38 | 1.38 | 1.9456 | n.s. |
| Middle School Sample N=12 | 4.25 | 2.92 | 1.3719 | n.s. |

The mean Creativity Scores for the high school sample were 4.38 and 1.38 for pretest and posttest respectively (N=18). The t-test for difference between these scores was t = 1.9456. There was no statistically significant difference between these scores.

## DISCUSSION

The analysis of the art drawings of student samples indicates that the results are due to chance and one cannot tell if students increased in creativity. Several explanations are possible, although only three will be discussed here.

The high school art curriculum was implemented for the first time in 1979-1980 and the middle school art curriculum was in its second year of implementation. However, curriculum planning was continuous throughout the first and second year of the Art Program.

Second, art specialists believe that creativity in art is partially depended on student acquisition of basic art skills, knowledge and concepts. Without a wide range of skills and

knowledge, the student has limited means to express his creativity when presented with a stimulus or "inspiration." Thus, instructional programs usually isolate and concentrate intensely on those variables which inductively are related to creativity. One of these variables is basic drawing skills. The large number of zero scores on the pretest suggest this variable was not demonstrated in the testing situation. For example, the drawings in general lacked sophistication in use of space, drawing the human figure, use of shading for depth or volume, and spacial relations between forms and objects. Although creativity is more than basic drawing skills and knowledge, this variable appears essential for the expression of a student's creativity.

Third, the testing situation may have influenced the results. Two and a half months (pretest to posttest) is a short time span for students to increase in basic drawing skills and in creativity. Most art specialists (Cohen and Gainer, 1976; Eisner, 1972; Gaitskell and Hurwitz, 1975; Lowenfeld, 1978) suggest the acquisition of basic art skills and knowledge and the expression of creativity through drawing is an instructional task which requires more than one year, regardless of the developmental stage of the student. Further, different testing conditions may have been present during the pretest and posttest.

Because a few students did score high on the pretest, the potential for the development of creative expression in drawing appears present. The high school sample increased slightly in Elaboration and the middle school sample increased slightly in Originality.

# CHAPTER IV - STUDENT SELF-ESTEEM

## INTRODUCTION

This chapter assesses the self-esteem of children in grades 7 through 12 enrolled in the secondary art classes of the Richmond County Public Schools Arts Program. The Self-Esteem Inventory, developed by Stanley Coopersmith (1967), was used for this purpose.

Coopersmith (1967) reports self-esteem mean scores for a sample of 1,748 children in the central Connecticut Public Schools. The means were 70.1 and 72.2 for boys and girls respectively. Coopersmith stated that the distribution of scores obtained from this sample were skewed in the direction of high self-esteem. Therefore, the above means represent relatively high scores. The test-retest reliability after a three-year interval using a sample of 56 children from the above population was .70.

There are 58 items that comprise the Self-Esteem Inventory; eight items form a "lie" scale, and 50 items form the self-esteem measure. The range of scores extend from 0 to 100.

In addition to the Self-Esteem Inventory the children involved in the secondary art classes were tested on the S.R.A. (a standardized intelligence test), and the Stanford Achievement Test (7th grade only). A pretest-posttest design was conducted with the junior high school (N=29) and high school samples (N=49). Pre-esteem and SRA scores were used as predictors across all grades (7-12) with SAT scores added as a predictor for 7th grade. Because there were no available art data added to the regression

model, it was not possible to analyze the relationship between art skills and self-esteem.

## SUMMARY OF CONCLUSIONS

1. The self-esteem mean scores (both pre and post) were well above the 50 percent in all grades.

2. While the 7th grade achieved a statistically significant and positive increase in self-esteem scores, the 10th grade achieved the largest absolute increase in pre vs. post-esteem means.

3. All grades stayed the same or achieved an increase in post-esteem mean scores. The 9th grade decreased but this result was not statistically significant.

4. There were no significant differences reported between post-esteem vs. pre-esteem scores across grades (7-12) or between sexes.

5. The major independent variable (predictor) across grades and within grades that was significantly related to post-esteem scores was pre-esteem.

6. When Stanford Achievement Test data was added to the Regression model for the 7th grade--arithmetic computation and concepts along with pre-esteem accounted for a significant proportion of the variance in post-esteem scores. Pre-esteem and arithmetic computation were significantly and positively related to post-esteem scores ($r=+.87$ and $r=+.54$ respectively). Arithmetic concepts, however, were not significantly related to post-esteem scores ($r=+.20$).

7. Because of lack of data to measure art variables, it is not possible to interpret the changes in self-esteem as due the art curriculum or participation in the Arts Program.

## RESULTS

Number of students tested on Self-Esteem Inventory was 79 in grades 7 through 12.

t-tests (comparing pre-esteem vs. post-esteem scores for each grade showed the following): (See Table 1)

--Mean Self-Esteem Scores in the 7th grade were 61.5 and 67.1 for pre-esteem and post-esteem respectively (N=14). The t-test for difference between these scores was t=2.09, p=.05. There was a significant and positive increase in self-esteem scores for this grade.

--Mean Self-Esteem Scores in the 8th grade were 61.5 and 61.6 for pre-esteem and post-esteem respectively (N=15). The t-test for difference between these scores was t=.03, p=.97. There was no significant difference between these scores.

--Mean Self-Esteem Scores in 9th grade were 70.2 and 67.4 for pre and post-esteem respectively (N=17). The t-test was -1.83, p=.08. There was no significant difference between these scores.

--Mean Self-Esteem Scores for 10th grade were 69.5 and 78.3 (N=8). The t-test for difference was t=2.11, p=.07. While this result is not

statistically significant these post-esteem scores show the largest positive increase from pre-esteem. Perhaps the relatively small number of students tested in this group affected the statistical outcome.

--Mean Self-Esteem Scores for 11th grade were 57.1 and 60.3 for pre and post-esteem respectively (N=7). The t-test for difference was t=.92, p=.39. There was no significant difference between these scores.

--Mean Self-Esteem Scores for 12th grade were 71.8 and 75.7 respectively. The t-test for difference was t=1.05, p=.31 and therefore no significant difference was reported.

Analysis of Variance

In addition to above t-tests an analysis of variance was performed across grades and sex on the difference scores (post esteem-pre esteem). F=1.39, p=.23 and, therefore, no significant difference was reported across grades.

Across sex F=.22, p=.64 and, therefore, no significant difference was found between boys and girls on difference between their pre and post esteem scores. There was also no significant grade by sex interaction reported (F=.62, p=.68).

General Linear Regression Analysis (See Table 2)

A regression analysis was performed across grades with post-esteem as the dependent variable and pre-esteem and S.R.A. as independent variables. F=35.07, p=.0001, $R^2$=50. These results indicated that pre-esteem is the best predictor of post-esteem

scores across all grades (7-12) and accounted for most of variance in post-esteem scores (50%). S.R.A. scores were not significantly related to post-esteem scores across grades (F=1.45, p=.23).

Regression Analyses By Grade (See Tables 3-8)

The same variables, i.e., post-esteem, pre-esteem, and S.R.A. were used in these analyses. For 7th graders F=15.91, p=.001, $R^2$=.76. The results indicated that pre-esteem accounted for most of variance in post esteem scores and S.R.A. was not significantly related to post-esteem scores (F=.08, p=.78).

The results in the 8th grade indicated no significant relationship between the variables tested (F=.45, p=.65). Neither pre-esteem nor S.R.A. were significantly related to post-esteem scores.

In the 9th grade the results showed a significant relationship between pre-esteem and post-esteem scores (F=13.03, p=.001, $R^2$=70) with pre-esteem accounting for most of the variance in post esteem scores. There was no significant relationship reported between S.R.A. and post-esteem.

For the 10th grade the general model indicated no significant relationship between pre-esteem, S.R.A., and post esteem (F=3.93, p=.11, $R^2$=.66). However further analyses indicated pre-esteem alone was significantly related to post esteem (F=7.70, p=.05) and accounted for most of the variance in post-esteem scores.

The same results were true for the 11th grade, i.e., the general model indicated an F=4.75, p=.08, $R^2$=.70. However pre-esteem was significantly related to post-esteem scores (F=8.91, p=.04) and accounted for most of the variance in post-esteem scores.

The 12th grade results indicated a significant relationship between the variables ($F=6.39$, $p=.01$, $R^2=.48$) with pre-esteem accounting for most of variance in post-esteem scores. S.R.A. was not significantly related to post-esteem scores ($F=2.69$, $p=.12$).

General Regression Analysis (See Table 9)

Since there were available recent (May, 1980) 7th grade achievement scores (S.A.T. Language, Spelling, Arithmetic Computation, Concepts, Application), it was possible to generate a regression model using pre-esteem, S.R.A., and the above scores as predictors with Post-Esteem as the dependent variable.

The general linear regression model indicated a significant relationship between the predictors and Post-Esteem ($F=18.38$, $p=.002$, $R^2=.96$) with 96% of the variance accounted for.

A stepwise regression procedure indicated that pre-esteem scores were significantly related to post-esteem scores ($F=34.63$, $p=.0001$) and accounted for 76% of the variance. Pre-esteem scores and arithmetic computation were significantly related to post-esteem $F=26.43$, $p=.0001$) and accounted for 84% of the variance. Pre-esteem scores and computation and arithmetic concepts were also significantly related to post esteem ($F=27.76$, $p=.0001$) and accounted for 90% of the variance. Arithmetic application, Language, Spelling, and S.R.A. scores were not significantly related to post-esteem ($F=27.76$, $p=.0001$) and accounted for 90% of the variance. Arithmetic application, Language, Spelling, and S.R.A. scores were not significantly related to post-esteem.

TABLE 1

MEAN SELF-ESTEEM SCORES BY GRADE LEVEL

| Grade | Pre-Esteem | Post-Esteem | t | p |
|---|---|---|---|---|
| 7th (N=14) | 61.5 | 67.1 | 2.09 | .05 |
| 8th (N=15) | 61.5 | 61.6 | .03 | .97 |
| 9th (N=17) | 70.2 | 67.4 | -1.83 | .08 |
| 10th (N=8) | 69.5 | 78.3 | 2.11 | .07 |
| 11th (N=7) | 57.1 | 60.3 | .92 | .39 |
| 12th (N=17) | 71.8 | 75.7 | 1.05 | .30 |

Note. ---Self-Esteem Inventory was administered in September, 1979 and May, 1980.

TABLE 2

GENERAL LINEAR REGRESSION

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 9638.20 | 4819.10 | 35.07 | .0001 | .50 |
| Error | 70 | 9619.76 | 137.42 | | | |
| Total | 72 | 19257.97 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 9439.61 | | 68.69 | .0001 | |
| SRA | 1 | 198.58 | | 1.45 | .23 | |

Note. ---SRA is a test of intelligence and was administered during the 1979-1980 school years.

TABLE 3

REGRESSION ANALYSIS: GRADE 7

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 2901.32 | 1450.66 | 15.91 | .0008 | .76 |
| Error | 10 | 911.59 | 91.15 | | | |
| Total | 12 | 3812.92 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 2893.79 | | 31.74 | .0002 | |
| SRA | 1 | 7.52 | | .08 | .77 | |

TABLE 4

REGRESSION ANALYSIS: GRADE 8

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 169.96 | 84.98 | .45 | .64 | .06 |
| Error | 12 | 2263.63 | 188.63 | | | |
| Total | 14 | 2433.60 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 121.94 | | .65 | .43 | |
| SRA | 1 | 48.02 | | .25 | .62 | |

TABLE 5

REGRESSION ANALYSIS: GRADE 9

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 1611.21 | 805.60 | 13.03 | .001 | .70 |
| Error | 11 | 680.21 | 61.83 | | | |
| Total | 13 | 2291.42 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 1468.27 | | 23.74 | .001 | |
| SEA | 1 | 142.94 | | 2.31 | .15 | |

TABLE 6

REGRESSION ANALYSIS: GRADE 10

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 1062.83 | 531.41 | 3.93 | .11 | .66 |
| Error | 4 | 540.59 | 135.14 | | | |
| Total | 6 | 1603.42 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 1040.29 | | 7.70 | .05 | |
| SRA | 1 | 22.54 | | .17 | .70 | |

TABLE 7

REGRESSION ANALYSIS: GRADE 11

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 908.70 | 454.35 | 4.75 | .08 | .70 |
| Error | 4 | 382.72 | 95.68 | | | |
| Total | 6 | 1291.42 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 852.21 | | 8.91 | .04 | |
| SRA | 1 | 56.49 | | .59 | .48 | |

TABLE 8

REGRESSION ANALYSIS: GRADE 12

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 2 | 2414.00 | 1207.00 | 6.39 | .01 | .47 |
| Error | 14 | 2643.87 | 188.84 | | | |
| Total | 16 | 5057.88 | | | | |
| Source | DF | Sum of Squares | | F | p | |
| Pre Esteem | 1 | 1905.94 | | 10.09 | .01 | |
| SRA | 1 | 508.06 | | 2.69 | .12 | |

TABLE 9

GENERAL LINEAR REGRESSION: GRADE 7

Dependent Variable: Post Esteem

| Source | DF | Sum of Squares | Mean Square | F | p | $R^2$ |
|---|---|---|---|---|---|---|
| Model | 7 | 3670.26 | 524.32 | 18.38 | .002 | .96 |
| Error | 5 | 142.66 | 28.53 | | | |
| Total | 12 | 3812.92 | | | | |

| Source | DF | Sum of Squares | F | p |
|---|---|---|---|---|
| Pre Esteem | 1 | 2893.79 | 101.42 | .0002 |
| SRA | 1 | 7.52 | .26 | .62 |
| Comput | 1 | 354.24 | 12.42 | .01 |
| Concept | 1 | 260.81 | 9.14 | .02 |
| Applic | 1 | 52.98 | 1.86 | .23 |
| Spell | 1 | 17.06 | .60 | .47 |
| Lang | 1 | 83.83 | 2.94 | .14 |

## CHAPTER V - IMPACT OF THE RICHMOND COUNTY ARTS PROJECT ON CLASSROOM TEACHERS

One of the expected outcomes of the Richmond County Arts project is to develop positive teacher attitude toward the importance of arts education in the K-12 curriculum and to increase teacher use of arts and arts-related activities in the regular classroom. Because the school division did not have a comprehensive arts education program before the Title IV-C project, it was assumed that teacher awareness of the arts and participation in project activities would lead to increased knowledge and positive attitudes toward the arts before classroom teacher instructional strategies included many arts activities.

A survey of all classroom teachers (85) was taken in May, 1980, the second project year. Sixty-eight or 80% of the teachers completed the questionnaire. The lowest response rates were in the primary school and high school.

Response Rate for Questionnaire

| School | No. of Questionnaires Sent Out | No. of Questionnaires Returned | Percent of Response |
|---|---|---|---|
| Primary | 23 | 15 | 65% |
| Elementary | 14 | 12 | 86% |
| Junior High School | 23 | 23 | 100% |
| High School | 25 | 18 | 72% |
| Total | 85 | 68 | 80% |

The questionnaire assessed the impact of the project on the classroom teachers and provided information for program development in the third year of the project. Impact of the project was assessed with questions relating to awareness and importance of

the arts to the school program, teacher participation in project activities, and the use of arts and arts-related activities in the classroom. In addition, teachers were asked to rate various components of the project and to list information needed and assistance desired from the project staff.

Data were analyzed by descriptive statistics. Frequency data are presented for the open-response items and percentages, rounded to the nearest tenth, are presented for the closed-response questions. Each question was analyzed by school level and for the total number of respondents. Data are presented in charts or rank-order list for each question.

1. I am aware that the Richmond County Arts Project has sponsored the following activities 1978-79, 1979-80. (Check as many as you are aware of):

| | Prim. N=15 | Elem. N=12 | J.H.S. N=23 | H.S. N=18 | Total N=68 |
|---|---|---|---|---|---|
| Art and music classes in all schools | 100% | 100% | 96% | 72% | 91% |
| Presentations for students during school hours, i.e. Theatre IV, Va. Opera Assoc. | 100% | 83% | 61% | 100% | 84% |
| Demonstrations by community artists or art-related resource persons | 67% | 75% | 74% | 78% | 74% |
| Exhibits by the Virginia Museum | 87% | 92% | 57% | 94% | 79% |
| "Gentlemen of Sound" | 93% | 75% | 65% | 94% | 81% |
| Student performances including choral and band performances, drama performances, musicals, and art displays | 100% | 92% | 96% | 100% | 97% |
| Drama classes | 60% | 58% | 74% | 67% | 66% |
| Mini-courses | 53% | 83% | 52% | 100% | 71% |

Teacher respondents are aware, in rank order, of the following Arts Program activities: student performances (97%), art and music classes in all schools (91%), presentations for students during school hours (84%), "Gentlemen of Sound" performances (81%), Virginia Museum art exhibits (79%), community artists and resource persons demonstrations (74%), mini-courses (71%), and drama classes (66%). More than 50% of all classroom teacher respondents were

aware of all the project activities, although there was variation by school level since some activities were provided in only one or two schools.

2. I have been directly involved in the following activities sponsored by the Richmond County Arts Project. (Check as many as apply):

| | Prim. N=15 | Elem. N=12 | J.H.S. N=23 | H.S. N=18 | Total N=68 |
|---|---|---|---|---|---|
| Supervised or helped in productions of "Sound of Music" and "Hello Dolly" | 0 | 5 | 1 | 4 | 10 (15%) |
| Had a community artist or resource person make a presentation to my students | 2 | 1 | 3 | 1 | 7 (10%) |
| Attended an after-school performance | 8 | 5 | 11 | 13 | 37 (54%) |
| Attended a mini-course | 0 | 0 | 0 | 3 | 3 (4%) |
| Participated in the in-service training class "Using Arts in the Regular Classroom" (Summer, 1979) | 6 | 4 | 3 | 0 | 13 (19%) |
| Participated in the in-service training class "Teaching for Creativity" (Spring, 1980) | 4 | 2 | 5 | 4 | 15 (22%) |
| Utilized resources of the art/music teacher in my school | 11 | 7 | 7 | 5 | 30 (44%) |

Teacher respondents have been directly involved in the following project-sponsored activities in rank order: attended after-school performances (54%), used the resources of the art/music

teacher at their school (44%), and completed one of the in-service training programs (19%, 22%). A small percentage of respondents, as would be expected, helped in the student musical productions (15%), had a community artist or resource person make a demonstration in their classroom (10%) and attended a mini-course (4%).

3. List ways in which you have used the arts or arts-related activities in your classroom.

In Elementary Classrooms Only

- 4 - practice music for drama/play
- 1 - creative dramatics as part of reading curriculum
- 1 - constructing dioramas
- 1 - use of laminated and mimeographed charts to teach media
- 1 - musical assistance in teaching materials in health
- 1 - creative writing encouraged in class

In Secondary Classrooms Only

- 2 - design projects in geometry
- 1 - use of music to teach science
- 1 - preparing designs for band jackets
- 1 - handcrafts made in class

In Both Elementary and Secondary Classrooms

- 8 - bulletin board displays by pupils
- 5 - practice a drama/play
- 5 - open discussion on the arts
- 4 - drawing pictures of materials studied
- 4 - construction of props for drama/play
- 3 - use of music to teach vocabulary
- 2 - book reports in the form of art projects, short role-playing

Elementary classroom teacher respondents have used art, music and drama activities in their instruction and secondary classroom teacher respondents have used music and art in their subject areas. Art, music and aspects of drama such as role-playing have been used all school levels.

4. The Richmond County Arts Project has:
(Check one for each question) N=66

| | Percent Strongly Agree | Percent Agree | Percent Disagree | Percent Strongly Disagree | Percent No Response |
|---|---|---|---|---|---|
| A. Increased my knowledge about community resources in the arts and arts-related areas. | 14% | 58% | 15% | 3% | 10% |
| B. Increased my awareness of different kinds of art/music forms. | 3% | 50% | 26% | 2% | 19% |
| C. Increased my knowledge of the arts. | 3% | 58% | 23% | 2% | 14% |
| D. Increased my use of arts-related activities for instructional purposes. | 5% | 35% | 35% | 3% | 22% |
| E. Increased my appreciation of student activities in the arts. | 29% | 55% | 8% | 2% | 6% |
| F. Other | 2% | 0% | 0% | 0% | 98% |

Teacher respondents attributed to the Richmond Arts Project, in rank order, the increase in their appreciation of student activities in the arts (84%), knowledge about community resources in the arts and arts-related areas (72%), knowledge about the arts (61%), awareness of different kinds of art/music forms (53%), and use of arts-related activities for instructional

purposes (40% with 22% no response).

5. Rate the importance of the following for the school program in terms of very important, important, somewhat important, not important, no opinion. N=66

| | Percent Very Important | Percent Important | Percent Somewhat Important | Percent Not Important | Percent No Opinion |
|---|---|---|---|---|---|
| A. Presentations of Theatre IV | 27% | 38% | 15% | 2% | 18% |
| B. Museum exhibits | 24% | 33% | 27% | 6% | 10% |
| C. "Gentlemen of Sound" | 14% | 39% | 26% | 3% | 18% |
| D. The Virginia Opera performance | 23% | 39% | 17% | 6% | 15% |
| E. Student performances: art, music, drama | 61% | 27% | 6% | 0% | 6% |
| F. Adjunct faculty or resource person | 29% | 39% | 14% | 2% | 16% |
| G. "Using Arts in the Regular Classroom" in-service training class | 17% | 33% | 11% | 3% | 36% |
| H. "Teaching for Creativity" in-service training class | 12% | 33% | 14% | 5% | 36% |
| I. Student interest in the arts | 44% | 42% | 9% | 0% | 5% |
| J. Community interests in the arts | 36% | 41% | 15% | 0% | 8% |

Over seventy percent of the teacher respondents rated as important or very important student performances, student interest in the arts, and community interest in the arts. Over sixty percent

of the teacher respondents rated as important or very important adjunct faculty or resource person presentations, Theatre IV performances, and the Virginia Opera performances. Over fifty percent of the teacher respondents rated as important or very important the museum exhibits and "Gentlemen of Sound." Less than fifty percent of the teacher respondents rated as important or very important the two in-service training programs. In view that 41% of the respondents participated in these programs, this is not surprising.

6. Rate the following on a scale of excellent, good, fair, poor, or cannot judge. N=68

| | Percent Excellent | Percent Good | Percent Fair | Percent Poor | Percent Cannot Judge |
|---|---|---|---|---|---|
| A. Presentations of Theatre IV in my school | 43% | 22% | 4% | 0% | 31% |
| B. Museum exhibits | 7% | 50% | 6% | 6% | 31% |
| C. "Gentlemen of Sound" performances | 18% | 22% | 2% | 0% | 58% |
| D. The Virginia Opera performances | 8% | 17% | 10% | 0% | 74% |
| E. Student performances in art, music, drama | 29% | 41% | 12% | 0% | 18% |
| F. Adjunct faculty or resource persons used in our school | 13% | 35% | 10% | 4% | 38% |
| G. In-service training class "Using Art in the Regular Classroom" | 4% | 12% | 2% | 1% | 81% |
| H. "Teaching for Creativity" in-service training class | 4% | 10% | 6% | 2% | 78% |
| I. Student interest in the arts | 12% | 50% | 22% | 4% | 12% |
| J. Community interest in the arts | 4% | 32% | 35% | 7% | 22% |

Teachers were asked to rate various project activities on a scale of excellent, good, fair, poor and cannot judge. Over sixty percent of the respondents rated as good or excellent student performances, Theatre IV presentations, and student interest in

the arts. Over forty percent of the respondents rated as good or excellent the museum exhibits, the demonstrations by adjunct faculty, and the "Gentlemen of Sound" performance. Over thirty percent of the respondents rated as good or excellent the community interest in the arts.

Some of these ratings are misleading in that over fifty percent of the teachers responded "cannot judge" the in-service training classes, and the performances of "The Gentlemen of Sound" and the Virginia Opera company.

7. I would like more information regarding the Richmond County Arts Project on:

Elementary Schools

1 - written description of resource people and names
1 - providing arts for the mentally handicapped
1 - the elementary level
1 - including elementary teachers and students in the mini-courses
1 - Indian arts and crafts

Secondary Schools

1 - fabric and art displays
1 - Indian arts and crafts

Most requests for information directly related to the Arts Project were by the elementary teacher respondents.

8. I would like assistance from the Richmond County Arts Project on:

Primary School

1 - use of element-based art curriculum
1 - social studies - Indian culture
1 - having Harriet Frye, illustrator, as guest
1 - supplies to be used in the classroom
1 - assorted arts stars as guests

Elementary School

1 - mainstreaming MR's into the school art program
1 - poet-in-residence program

Junior High School

1 - having Earl Pierson, beekeeper, as guest
1 - bulletin boards

High School

1 - half-time shows and decal designs on drum heads
1 - Job Fair participants for next year

Most requests for assistance directly related to the Arts Project were at the primary school, followed by the elementary school.

## SUMMARY

The Richmond County Arts Project did have an impact on the classroom teacher respondents. Teachers were aware of all the activities of the Arts Program and increased their appreciation of student performances and knowledge of community resources and the arts in general. Respondents indicated high positive attitudes toward the importance of student performances and student and community interest in the arts. The respondents also felt the use of adjunct faculty and resource persons and the Performance

Series were important. Project components rated most often as excellent or good were student performances and interests in the arts and Theatre IV performances. These components are visible at all school levels.

All teacher respondents participated in at least one project activity. Those activities involving the most teachers were after-school performances (54%) and use of the resources of the art and music teachers in their building (44%). Forty percent of the respondents reported using arts and arts-related activities in their classroom instruction. This seems remarkable in that 19% and 22% of the respondents enrolled in each of the in-service training workshops.

## CHAPTER VI - RICHMOND COUNTY ARTS PERFORMANCE SERIES

The Performance Series of 1979-80 was comprehensive in emphasizing all of the arts: art, instrumental music, choral music, drama, the fine arts and a musical. The Performance Series was also extensive in that a performance was given on the average of once a month of the school year. Because the focus here is on those performances open to the parents and patrons, professional performances conducted during school hours such as Theatre IV were evaluated in Chapter II.

The Performance Series was planned to meet several objectives of the Title IV-C project. The effect of the Performance Series on students and teachers has been assessed in previous chapters. This chapter assesses the impact of the Performance Series on the community. More specifically 1) which performances seem to have the largest impact in terms of parent/patron participation and 2) did the level of community participation change from that of the first project year? In addition, other kinds of impact on the Northern Neck will be assessed.

### THE PERFORMANCE SERIES SCHEDULE

Below is listed the planned schedule for the Performance Series.

| | |
|---|---|
| October 20 | - Open House and Fall Follies |
| December 14 | - Dessert Theatre |
| December 16 | - Christmas Band and Choral Concert |
| February 15 | - Opera Workshop |
| March 10 | - Music In Our Schools Week |
| March 28 | - "Gentlemen of Sound" |
| April 20 | - Spring Band and Choral Concert |
| May 2, 3 | - "Hello Dolly" |
| May 10 | - Art Festival |

Theatre IV performances were presented in October and January for students during school hours. The Virginia Opera Theatre presented a public performance in the Northern Neck, following the Opera Workshop. In addition, instrumental and choral music, student art displays, and mini-dramas were presented at various school P.T.A. programs.

## THE PERFORMANCES

### Open House and Fall Follies

The Open House and Fall Follies was held to dedicate the high school art and band facility and the outdoor stage. The program, as summarized in the field notes, included art, drama, and music. The additional facilities were completed in time for instrumental and choral music classes to use them in 1979-80 and for high school art classes to be offered for the first time as part of the high school program.

> The Open House and Fall Follies to dedicate the high school art and band facility and the outdoor stage were held on a Saturday afternoon, October 20, 1979. About 100 to 125 attended which was good for a Saturday afternoon. All age groups attended.
>
> The program consisted of performances by the seventh grade chorus, the eighth grade chorus, the high school band, the dramatics class and the high school chorus.
>
> The different choral groups did an "outstanding" job under the direction of the new secondary choral teacher. More importantly, the students felt proud of their first performance and knew they had done well.
>
> In fact the quality of the performance after just a month and a half of school lead to discussion about putting on a musical for the

second project year. 10/27

Drama presentations were extended the second project year and student participation and community attendance increased. The field notes cite the student involvement in auditions and parental involvement in the presentations.

> The fall one-act plays had 31 students audition for it, of which only six had been in the "Sound of Music" last year. Publicity to increase attendance from twelve last year will be by letters sent to parents. A new approach will be to have a "Dessert Theatre." The performance will be held in the new cafeteria addition. 12/5
>
> ---
>
> Two one-act plays were presented on December 14th in the new stage of the cafeteria at the high school. The plays involved about 25 students in acting roles and other students in the technical production aspects.
>
> An innovation was to combine the plays with the serving of gourmet desserts, an adaptation of the dinner theatre idea. Parents donated card tables set up in the extension of the high school cafeteria. Dessert was served before the plays. A nominal fee was charged to pay for the dessert. This money paid for the cost.
>
> About 100 people attended the Dessert Theatre, which was considerably more than attendance at drama presentations in the past years. The fall drama presentations had to be cancelled at the last moment last year. The Director thought the plays were well received and the serving of dessert was a successful approach to involving more people in attending drama productions. 1/30

The "Dessert Theatre" innovation was possible because the high school cafeteria had been enlarged when the music and art classrooms were built.

"Gentlemen of Sound"

The "Gentlemen of Sound" gave their second performance on March 28, 1980. Because of the high attendance and interest last year, a nominal fee was required for a ticket this year. Despite advanced publicity, the attendance was not as large as the previous year, yet the community response to the arts was more positive than in years previous to the project. The summary observations capture this element.

> The Director said the "Gentlemen of Sound" gave an excellent performance on a rainy night. There were about 100 in the audience, of which about one half were students. Two superintendents from neighboring school divisions also attended.
>
> The Director was puzzled that the audience was relatively smaller than the previous year yet the attendance both years indicates a continuing interest.
>
> Although there was advanced publicity, this year, those attending had to pay a nominal fee to hear the performance. Perhaps more non-traditional publicity such as banners at the schools might be effective. 4/1

Spring Band and Choral Concert

A month later the Spring Band and Choral Concert was held. About 350 people attended the Concert which was "considerably more than usually attended." As the field notes explain, the high attendance occurred despite minimal publicity.

> About 350 people attended the Spring Band and Choral Concert on April 20th which is "considerably more than usually attend," the Project Director said. This high attendance rate occurred when there was very little publicity. The Band performance was "excellent" and the Choral concert was "great." The audience was pleased with the performance of vocal singers.

> (OBS: It seems that even with the change of secondary choral teachers in the second project year, that the emphasis on vocal instruction for two years has made dramatic improvements in the quality of the choral concerts.) 5/9

"Hello Dolly"

The division-sponsored musical "Sound of Music" was the first of this type of arts performance held in Richmond County last year. It was considered a success in terms of involving students, teachers and the community in an arts activity. During the second year of the project, a more ambitious production, "Hello Dolly" was selected. The field notes capture this aspect of the planned production.

> The division-wide musical last year was such a success in involving students, staff and the community in an arts production that this seemed like an excellent vehicle to promote the arts. Thus, the second year of the project is building on last year's success. This year the auditions for "Hello Dolly" involved more students than last year. The students finally selected for the two leads were basically unknown for their potential talent and had not received previous recognition in the arts before. The production is more elaborate than last year in several ways. The musical demands more musical, dramatic, and set construction skills. There is a chorus and there is dancing required. The sets are more numerous and have to be portable. The lights have to be dimmed in the middle of scenes. In addition, the costumes are more elaborate since they are all period costumes of the 1890's. 1/30

The Director made changes in the organization of the production in order to build on past staff experience and to continue to develop teacher expertise. The summary observations describe this.

> The Project Director, building on the staff experience of last year, has delegated the musical and dramatic direction to three faculty members who are very capable people. The Project Director will attend the rehearsals of the last week.
>
> A letter has been sent to the teachers to identify teacher expertise and interest in various tasks. There are a group of teachers who will have "sewing bees" to do the costumes. Both teachers and students will work on set construction on Saturdays. The Project Director wants to build a large number of teacher resources for arts productions since there is some staff turnover. However, with a pool of teacher arts resources, the division will be able to continue to sponsor productions. (OBS: In many ways the set construction, make-up crews, and "sewing bees" are a form of in-service training by peer leadership and supervision. The inexperience or new staff learn these skills by participating in such activities. In the literature on in-service education, peer supervision is a recognized procedure.) 1/30

More students were involved in the production of "Hello Dolly" than that of "The Sound of Music." The field notes capture this aspect.

> There are fifty students in the cast which is a larger number than last year's performance of the "Sound of Music." The students in lead parts have apparently been exceptionally well type-cast. Many students have shown a natural talent for the particular part they have. Their performances are expected to be excellent. The attendance is also expected to be more than that for the "Sound of Music."
>
> The baseball team is also part of the cast. Seventeen male waiters were needed for one scene and the Directors asked the coach to recruit some boys. However, they can only practice during two school activity periods but the Directors have worked out 6 movements for each waiter. (OBS: It seems like an unusual way to involve the school athletes in the arts without detracting from the athletic program.)

> The Directors are trying to instill in the students that their individual performances do not just effect the success of the entire production but are to develop and extend the person, i.e., self-actualization. 4/15

"Hello Dolly" was considered a tremendous success in terms of parent/patron attendance and the quality of the performance. The summary observations describe this.

> "Hello Dolly" was presented to a "sold out house" the first night which means 360 to 400 were in the audience. About 200 people attended the second night. These attendance figures were larger than the performance of "The Sound of Music" held in 1979.
>
> There were extensive positive reactions by students, teachers, parents and patrons. Many noted that the play required more sophisticated acting, signing, choreography and technical sets. The audience was amazed at the sets and the expertise involved in the design and production. The reactions were highly complimentary.
>
> The Project Director had delegated most of the musical and dramatic director to the faculty members. However, as in most productions, last minute crises required her supervision.
>
> The student-actors did very well. The directors had emphasized good acting performance and had encouraged students to excel in their character roles. Even the students were proud of their performance. They gave the directors and Project Director roses and a cake on stage after the last performance as a way of acknowledging that they recognized the reasons for getting students to continue to practice and set high standards for themselves.
>
> The waiters, who were the baseball team, were able to practice only one night, but as a result of this one experience, they wanted to be in the next production. In fact, all the actors wanted to be sure there would be another production the next year. 5/9

Several Principals also noted the impact of the "Hello Dolly" performance on the community and the students.

> "Hello Dolly" was tremendous. I was impressed and surprised at the amount of time and effort put into it and the quality of the performance. The play was a great experience for our students and a tremendous amount of work. There was a huge crowd in attendance for a small school. 5/21
>
> ---
>
> "Hello Dolly" was marvelous. You go into the drug store and everyone talks about it. There was a lot of participation by students and kids learned more than one thing. 5/21

Art Festival

One innovation the second project year was the Art Festival, held on May 10, 1980. The Festival was planned to have professional local and area artists to display their art productions for competitive prizes and for sales. The Festival was placed on the Virginia Calendar of Festivals for the Arts and Humanities. The field notes describe some of the planning and organization required.

> The Richmond County Art Festival is planned for May, 1980. The Festival will be placed on the Virginia Calendar for the Festival of the Arts and Humanities. The Director will write the artists she knows regarding the Festival. There will be a $10.00 charge for display space to be used for judging and prizes. There will also be a listing of the participating artists with a brief biographical/professional sketch.
>
> The Festival will serve several educational needs and project goals, most students have rarely been exposed to practicing professional artists and this can increase their appreciation of art. By involving the practicing artist and placing the festival on the state calendar, Richmond County and the Northern Neck will receive cultural visibility. I also suspect that

such a Festival will be of interest to the staff who are using the arts in their instruction. 11/8

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Forty-five artists have agreed to participate in the Festival. Although there is a local promotion being sponsored by a radio station at the same time, the school division hopes the Festival will attract people. If all the food is sold, the division will make $500.00 to be used in the arts budget. 5/9

The Art Festival was considered a success in all areas except community and student attendance. Forty of the forty-five artists displayed their works. The judges and the viewers recognized the outstanding artistic quality of the works displayed. The local artists, in particular, requested that the Festival be held next year in hopes that this type of annual event will become established. The summary observations capture this and the suggestions for increasing participation.

The Arts Festival was held May 10th and 40 of the 45 artists who had agreed to display works participated in the Festival. The quality of the art work was considered exceptional. However, the attendance was low.

Despite the low attendance, the area artists requested that the Festival be held next year because they wanted to have this type of annual event established. This request came despite that most participants did not make enough in sales to cover their expenses.

The judges, an Art Supervisor from the Virginia Department of Education, a professor from the Virginia Commonwealth University in Art Education, and a recognized area artist, did the judging for the awards. These judges and those in attendance recognized the outstanding artistic quality of the works displayed.

There were few students in attendance despite the publicity in the school and the extra credit promised by teachers. The Junior-Senior Prom held the previous night, and the competing promotion held on a Saturday may account for this lack of attendance.

There was extensive publicity promoting the art show including articles in each newspaper, some on the first page. Fliers were inserted in the "Hello Dolly" program and sent to all parents. Announcements were made by the three radio stations. Posters were placed in the four counties and banners were placed in the community.

The Project Director received encouragement to continue the Festival next year. Suggestions made were to have it earlier in the year and on a Sunday, have more student displays and a musical program, display paintings to be raffled in the community and to raffle more art works, and investigate the possibility of working with community organizations. 5/15

Other Parent/Patron Responses

Parents were also appreciative of art displays and student performances which were done in the various schools. These frequently occurred at P.T.A. meetings or in conjunction with other special events held at the school. Three Principals commented on this.

"The Choral performance at last Tuesday's P.T.A. was excellent. I was real proud of them. We filled the gym with a few standing. You can really tell if it is good by the attendance. Their attendance indicates approval and support." 5/21

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"We had an art display in the cafeteria on Teen Day and a judge from the community. The parents were so proud - they would immediately note which drawing was their child's. The greatest motivation for a child is to see his work displayed. We plan to continue this practice." 5/21

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"We had a choral accompaniment with the play at the Christmas P.T.A. program. The parents were most appreciative." 5/21

## DIFFUSION TO THE NORTHERN NECK

During the second year of the project, some performances of 1978-79 were diffused to other counties and school divisions. Although area diffusion was not a specific objective of the Arts Program, this process may result in more visibility for the arts and community participation in the arts in the Northern Neck. Four events in the Performance Series were either diffused or plans made for area diffusion the following school year. These were: the Theatre IV performances, "The Gentlemen of Sound," the Virginia Opera Theatre, and the Art Festival. The summary observations capture the diffusion process and the role of the project as a stimulus.

> The staff's plans for a professional art show with the biography of the artists is getting organized. The publicity and the biographical sketch will be shared with other schools in the Northern Neck. (OBS: This is an excellent example of diffusion of the project throughout the Northern Neck. The project goal of arts appreciation through a Performance Series for students may become extended beyond the school division boundaries.) 12/5
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> This year the Levi Strauss Corporation will sponsor the Virginia Opera Theatre in all high schools of the Northern Neck and also a public performance for the Northern Neck area. Each county and a civic club will donate money for the public performance of "Don Pasquali," a comedy. They plan to do an opera workshop for the high school program instead of a full performance. The choice of the opera and having an opera workshop seems to be more appropriate.

Interpretative Aside

It seems the impact of the performance series has been tremendous when one compares the cultural activities of the community before the Title IV-C project. The visibility of the arts - in opera, student musicals, and the Art Festival - will involve more community elements working cooperatively with the schools in supporting and encouraging a variety of the fine arts in the Northern Neck. 11/8

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During the spring, there was an interchange of staff and students in arts activities among Richmond County and two other Northern Neck counties. Three of the staff participated in the Westmoreland Players, an adult theatre group, and the school system loaned their drama lights for the production. Students of Richmond County Public Schools were selected for two of the six child parts in the Children's Theatre, sponsored by the Westmoreland Players. The division's drama lights were loaned for Westmoreland High School's drama production. Students' art of Northumberland Junior High School was displayed at the Art Festival. 6/30

SUMMARY

The Performance Series during the second project year was extended to include the Open House and Fall Follies, the Dessert Theatre and the Art Festival. Other performances continued from the first project year were the Christmas and Spring Band and Choral Concerts, "Gentlemen of Sound," and a student musical production.

Community involvement and attendance in school-sponsored arts programs increased the second year. More parents/patrons attended the one-act dramatic plays and the Spring Band and Choral Concerts than previously. An unusually large number of the

community attended the Fall Follies. The musical "Hello Dolly" was sold out the first night.

Several administrators commented on the increased participation and the possible impact on the community. The field notes reflect the importance of the Performance Series.

> "We have improved over last year. We have broadened ourselves as one community. They see us differently. The Performance Series has pleased the community. The interest is high among teachers, students and community. If we can repeat ourselves - the effort and funds are worth it. Our community doesn't get a chance to go to theatres." 5/22
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> "The community is aware of the program and participates. There was such a need. We now have our community participation back up to where it was before. The community reception has all been positive. We have had the largest turnouts we've ever had except for athletics." 5/22

Possible reasons for the increased community participation in school sponsored arts activities were cited by several administrators and the Project Director. The quality of the student performances improved. Relatively simple student presentations were well done and more complex presentations were attempted and done well. A second reason cited was that the number of students involved in different arts performances increased. Those performances which had a large number of students involved tended to attract the larger audiences and the positive community response.

## CHAPTER VII - SUMMARY AND RECOMMENDATIONS

The Richmond County Arts Program is a planned educational innovation in a small rural school division which combines school and community resources with Title IV-C monies to develop and implement a comprehensive arts education program by 1981. During the first year of the project, 1978-79, three components of the Arts Program were developed and implemented. Based on the evaluation report, A Qualitative Evaluation of the First Year of Program Development and Implementation, 1978-79, some components were revised and others were developed or expanded. Thus, the second year of the project involved developmental activities as well as implementation.

The goals of the Richmond County Arts Program are to:

(1) provide a comprehensive arts program in Richmond County Public Schools;
(2) increase creativity and self-esteem of art students (Grades 6-12) and student awareness and general appreciation of the arts (Grades 1-12);
(3) broaden teachers' instructional strategies through the use of arts activities and increase teachers' perceptions of the importance of arts for student development and achievement in general education;
(4) increase community participation in school non-athletic activities, i.e. arts activities.

The second year evaluation design focused on program development and those outcomes resulting from program implementation. Chapter II analyzed the arts curriculum including the non-credit courses and the demonstrations, displays and presentations. Chapters III and IV assessed art students' creativity and self-

esteem, respectively. Chapter V summarized teacher awareness of the arts program, attitudes towards arts education and use of arts activities in general education. Chapter VI described the Arts Performance Series of 1979-80 and parent/patron participation.

## SUMMARY

The second project year provided a comprehensive arts education program in the Richmond County Public Schools. The results of the 1979-80 evaluation are summarized below in terms of the arts curriculum, outcomes of students, teachers, and community, and unobtrusive measures of the impact of the project.

### Arts Curriculum

A 1-12 arts curriculum was implemented for the first time in 1979-80. The arts curriculum consisted of:

Art Classes - required for grades 1-5 (one class a week)
- elective classes (2) for grades 6-8
- elective classes (3) for grades 9-12

Music Classes - required for grades 1-6 (one class a week)
- elective and selective choral and instrumental music for grades 7-12

Non-credit elective courses - drama class, after school, grades 6-12
- three 2-week mini-courses, grades 9-12

Demonstrations, Virginia Museum Traveling Exhibition displays, Theatre IV presentations

Observations of all curricula, except instrumental music where a highly developed, sequential curriculum previously existed;

indicated that basic skills, appropriate to each discipline, were taught. Opportunity for the development of student creativity and self-esteem was not only provided but actively encouraged by the arts teachers. Instruction was planned and organized around basic concepts and knowledge. Instructional activities emphasized the application of student acquired skills and knowledge in group activities and in individual music and art productions. Students were encouraged and praised by teachers in their development of aspects of creativity: fluency, originality, flexibility and elaboration. As the Project Director noted "All in all, the curriculum is moving well and is effective for our students."

Innovations the second year were the non-credit elective courses: the after-school drama class and the high school mini-courses taught by adjunct faculty. Fourteen students completed the after-school drama class and more students than in previous years auditioned and participated in the one act plays given at the fall Dessert Theatre. The mini-courses were well received despite some difficulties in consistent attendance and administrative demands in organization. The mini-courses allowed non-art students to explore and develop interests, involved adjunct faculty in the school program, and provided a semi-in-service training for those teachers who took the courses.

Based on unobtrusive measures, student awareness and general appreciation of the arts increased with the implementation of a comprehensive arts curriculum, the non-credit courses, the Virginia Museum Traveling exhibits, and the Theatre IV presentations.

Student Creativity and Self-Esteem

The analysis of art drawings of the high school sample and the middle school sample indicated that the results were due to chance and one cannot tell if students increased in creativity. Several explanations are possible such as 1) the high school curriculum was still developing during the first year of implementation, 2) the wide range of drawing skills demonstrated by individual students in the pretest and posttest activity and 3) the testing situation. Because a few students did score high on creativity in drawing on the pretest, the potential for creative expression in drawing is present. However, the acquisition of basic art skills and knowledge, a lengthy developmental and instructional process according to art specialists, appears to be an important student need.

Art student self-esteem as measured by The Self-Esteem Inventory increased in grades 7, 8, 10, 11 and 12 although these increases were not statistically significant except for the seventh grade. The tenth grade achieved the largest increase in pre vs. post-esteem means. The self-esteem mean scores (both pre and post) were positively skewed or well above the mid-point of the scale.

Teacher Awareness, Attitudes and Usage of Arts Activities

Teachers are aware that Richmond County Public Schools have an arts program. Teacher respondents attribute to the Richmond Arts Project, in rank order, the increase in their appreciation of student arts activities (84%), knowledge of

community resources in the arts and arts-related areas (72%), knowledge about the arts (61%), and awareness of different kinds of art/music forms (53%). Teachers rated as most important activities for the school program the student performances (88%), student interest in the arts (86%), and community interest in the arts (77%). Fifty-four percent of the teachers participated in at least one arts activity, 44% used the resources of the art and music teacher, and 40% used arts activities in their classroom instruction.

Parent/Patron Participation

The Performance Series continued to be the primary method to increase broad-based student, teacher and community awareness, general appreciation of the arts, and participation in school-sponsored arts activities. Parents and patrons increased their participation in the Arts Program from the previous year.

Community-based performance groups which were successful in 1978-79, were invited to return the second year. These included the Virginia Opera Theatre and "Gentlemen of Sound." A Richmond County Art Festival was also sponsored. The Project Director used procedures to increase their impact on the students, faculty and community and to facilitate their continuation after the project ends.

School-based performances have continued with some innovations and additions. The Fall Follies dedicated the new high school art, music and drama facilities. The fall one-act plays were presented as a Dessert Theatre and attendance increased.

The Christmas and Spring Choral and Band Concerts continued to drew large audiences. The division-wide student musical, "Hello Dolly" involved more students than the 1978-79 musical, was a more sophisticated presentation, and drew large audiences of parents and patrons.

Unobtrusive Measures of Impact of the Project

During the second year of the project, unobtrusive measures indicate the project is having an impact on students, faculty and community. Since 1978, more students have participated in a planned and sequential art and music curriculum with opportunities in a planned and sequential art and music curriculum with opportunities for instruction in drama and musical productions. More students signed up for band, appreciated the art exhibits, and auditioned for the one-act plays and "Hello Dolly." Teachers requested in-service training in "Teaching for Creativity" and "Arts in the Classroom" and continue to take responsible roles in the production of the division-wide musical. Theatre IV presentations will continue at all schools at the request of the principals. Community participation in the schools' activities has increased with the Performance Series. The Virginia Opera Association, requested by the Title IV-C project last year, gave a presentation, at their own initiative, in the Northern Neck in spring, 1980.

Perhaps the Superintendent summarized the impact of the project best from a division perspective.

> "I'm really pleased. It's been great! This year the project really took off. This is

the first year in the history of our county that we have had art in the high school. The musical performances are probably the best we have ever done. The Art Festival was well organized. Theatre IV presentations are good for our students. Our problem now is to financially maintain the program in these economic times. Next year the county adds two of the teachers to our budget.

The community is aware of the program and participate. There was such a need. We now have our community participation back up to where it was before integration. It's all been very positive. We have had the larges turnouts we've ever had except for athletics.

Few people know it's Title IV-C but they do know we have an art, music, and drama program. The Project Director has done more than anyone else to develop it." 5/22

## RECOMMENDATIONS

Based on the evaluation date, the following recommendations are suggested:

1. Continuous curriculum planning appears necessary in the art curriculum. Although curriculum revision was implemented in Grades 1-8, the high school art curriculum was new. The art product analysis suggests the need for a stronger emphasis on basic art skills and knowledge in a sequentially developed curriculum. Art specialists view these curriculum goals and creativity as a lengthy developmental and instructional task which span a single grade level and school level experience. Continuity in art personnel

will facilitate this process.

2. The Arts Performance Series, a major component of the project, provided multiple educational benefits and should be continued. The student performances included music, drama, the division-wide musical, and art displays. These performances increased broad-based student, teacher, and community awareness and general appreciation of the arts. These performances also provide a major vehicle for community participation in school activities as parent/patron attendance increased the second year.

   If feasible and financially possible, some community-based performances should be continued. The Virginia Museum Traveling Exhibition displays and the Theatre IV performances appear especially beneficiail for students. Other performances may have less direct impact on the Richmond County community but may be important for the Northern Neck community.

3. The enrichment activities (Component 2) and the use of adjunct faculty for demonstrations should be reconsidered in terms of priorities of project management. Because relatively few selected students are exposed to the arts

through these activities, use of community resources may be better organized by the individual teacher - both the arts teachers and general education teachers. This may be possible by providing a current list of community arts resouces and adjunct persons for each teacher and procedural guidelines.

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